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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report
of
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Antonio Gervasi for the degree of Master of Arts.

They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

Robert Searles
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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report

of

Committee on Examination

This is to certify that we the undersigned, as a committee of the Graduate School, have given Antonio Gervasi final oral examination for the degree of Master of Arts . We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

June 5 1918

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THE INFLUENCE
OF
GURINI'S "PASTOR FIDO"
ON
ALEXANDRE HARDY.

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF
MASTER OF ARTS
UNIVERSITY OF MINNESOTA.

ANTONIO GERVASI.

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INFLUENCE OF GUARINI'S "PASTOR FIDO" ON ALEXANDRE HARDY.

In spite of his numerous dramatic works, Alexandre Hardy remained long hidden among the forgotten French writers of the seventeenth century, being known to the French student practically in name only. Of recent years, however, he has been rediscovered, as it were, by some patient research scholars, and has been brought to light as an important literary figure. The first to make a serious study of Hardy were the Parfaict brothers who wrote a long biography of him. But this biography, besides being not fully reliable, fails to give any sound criticism or judgment of Hardy's drama, and may, therefore be left out of consideration. Two other scholars who have undertaken to write on the same subject are: M. Rigal, whose efforts resulted in the publication of a voluminous work, and Jules Marsan, who reviews Hardy's pastoral plays in his "La Pastorale Dramatique en France".

In discussing Hardy's pastoral plays, both Rigal and Marsan have felt the necessity of tracing some influence of the Italian pastoral drama. Rigal says: "Deux (of Hardy's plays) nous sont présentées comme originales : "Alphée" et "Corine" et les autres ne paraissent pas l'être moins, car elles ont été construites avec les mêmes matériaux diversement ordonnés . Mais il importe d'ajouter que cette disposition seule est de l'invention de l'auteur; les matériaux étaient fournis par le Tasse et par Guarini, ces sublimes createurs du genre humain". And again, "c'est aux Italiens - Sannazar, le Tasse, Guarini , que Hardy doit les éléments avec lesquels il a composé ses pastorales"

Marsan, considering the above a rather sweeping statement, is willing to grant that the Italian pastorals had some influence on Hardy, but feels that it was not quite so much as is implied in

the assertion of Rigal. "Ceci est vrai", says he, "dans une large mesure, mais ne l'est pas absolument. Sous prétexte qu'une critique faïntaisiste a voulu faire jadis du poète français un émule ou un imitateur sans scrupule de Lope de Vega, voire même de Calderon, il ne faut pas tomber dans l'excès contraire!"⁽²⁾

Whether Hardy took much of his material from the Italian pastorals as maintained by Rigal, or only a part of it, as argued by Marsan, the quantity of material he actually took from the "Pastor Fido", and the influence of the latter upon his pastoral plays remains yet to be determined. From an independent and unprejudiced study of the two authors, it appears that Hardy did not follow closely the "Pastor Fido", yet, in a discussion of his pastoral plays one could scarcely pass by the Italian work, and, in the footsteps of Marsan, be completely silent. The "Pastor Fido", though certainly not the only work which had influence in France, is one of the most potent forces that made themselves felt at that time, and Hardy, who made it his profession to write for the stage, could scarcely remain untouched by it.

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It is well known, as will be shown hereafter, that Italian sixteenth century drama had a great influence upon the French dramatists of the same period. It is also interesting to note that this influence was of such character as to effect a development in French drama almost parallel to that of the Italian drama. Tragedy and comedy both reflected in France the tragedy and comedy of Italy. And when a third 'genre' of dramatic composition - namely, the pastoral play, appeared, it was accepted in France immediately after Italy. "La pastorale a été inuentée et introduitte par les Italiens sur le pied de l'Eglogue depuis moins de cent ans, et c'est vne espèce de tragicomédie qui imite les actions des Bergers, mais d'vne maniere et par des sentimens releués que ne souffre l'Eglogue".⁽⁴⁾

Let us now pause for a moment and consider what were some of the characteristics of the Italian and French drama at this time. These will explain the popularity of Italian pastoral plays first in Italy ^{itself} ~~(itself)~~ and then in France.

Italian dramatic literature of the sixteenth century is characterized by a strong mania for imitation and by a peculiar lack of originality. It would seem that dramatists, in this century, realizing that the public for which they were writing was not yet ~~acquainted~~ acquainted with good drama, contented themselves with the reproduction, so to speak, of Latin classical plays (especially Seneca's tragedies) written in Italian. These new plays were not mere translations of the Latin original, but they were close imitations of them, and the changes which were occasionally made, were mainly in the form of exaggeration in plot. It is evident that new productions did not require true genius, but rather patience and industry. We therefore find that together with writers of natural talent there grew up an enormous number of minor ones who, profiting by the opportunity ^{as dramatists} to appear on the stage, with comparatively little work, turned to a literary career. "Nella grammatica" says Flamini "il ritorno assoluto ed esclusivo ai modi, ai tipi, alle forme del teatro antico, agevolando additando esemplari universalmente avuti in conto di perfettissimi, la produzione di tragedie e commedie, e fu cagione che allo scrivere per le scene si volgessero moltissimi, anche senza vocazione di ⁽⁵⁾ sorta". In such conditions, drama could not flourish. Direct imitation and the inartistic adaptation of the material made comedies, according to Perrrens "pleines de gaucherie et entierment dépourvues d'art", ⁽⁶⁾ and tragedies violent in subject and action. A better conception of this violence may be had from a résumé by the same author of two plays - "La Canace", and "L'Acripanda". He says: "Dans la 'Ca-

nace' de Speroni Sperone écrite avec une grave harmonie , avec une élégance précise, on voit une malheureuse femme empruntée aux Héroides d'Ovide, mettre au monde deux jumeaux, fruit de l'inceste, et les livrer aux chiens pour être déchirés et mangés". In the "Acripan-da" of Decio da Orta "deux enfants coupés par morceaux étaient ap-portés à leur mère qui tirait l'un après l'autre ces membres déli-cats du linge ensanglanté". (7)

With such drama in vogue, it was not difficult for the peo-ple to be attracted by another type of play. And this is what imme-diatly happened when the "PastorFido", which, compared with the tra-gedy and the comedy, stands a wholesome monument of dramatic art, was first brought out in 1535.

The pastoral form dates back to the Latin eclogue, which, with the lapse of time, passing to the Italians - Spagnuoli, Pon-tano, Sannazaro, and others, - began, by first relinquishing its claim to " the poetic inspiration of the Renaissance," to take a more drama-tic form. Later, being taken up by authors who wrote in the vernacu-lar, such as Pulci, Boccaccio, Castiglione, Poliziano, and Tansillo, it so developed that it was often to be actually seen on the stage. Poliziano's "Orfeo", for instance, is said to have been performed in 1471, the "Tirso" of Baldasare Castiglione and Cesare Gonzaga at the court of Urbino in 1506, and Tansillo's "I Due Pellegrini" at Mes-sina in 1538.

Influenced by the regular drama and by the mythological drama, " embodying the romantic and ideal elements of classical myth with the introduction of supernatural characters" and "supplying it with its peculiar imaginative atmosphere", (8) the eclogue progressed rapidly, until, in 1554, Agostino Beccari brought out his "Sacrifi-zio", "favola", presented twice - in February and March of the same

year. The success of Beccari's play may be inferred from the influence it exercised upon the host of writers that followed him.

The year 1573 was to witness the production of a play - the "Aminta" of Tasso - which was to give the pastoral drama "a recognized and abiding position in the literature of Europe" (10) Excelling any-thing previously written in the pastoral form, the "Aminta" became at once the favorite work of future writers. Many of these imitated it directly, and Antonio Ongaro, in writing his "Alceo", (a pescatorial drama) departed so little from Tasso that his play was very appropriately called the "Aminta Bagnato". Among the many imitators is found also Guarini.

We have now seen that the Italian drama of the sixteenth century was spurious and that the people were ready for another type of play. We have also seen that the pastorals did furnish a new type of play which was well accepted by the people; there remains to be seen how the people accepted the "Pastor Fido" which presents the pastoral drama perhaps in its most perfect form, and the success that this work had even outside of Italy.

Completed in 1585, it was first presented at Turin, according to Tiraboschi, in the same year, and had several other performances. Greg, however, believes its first presentation to have taken place at Crema in 1586 and a second at Padua, in 1598.

First published in 1589 or 1590, the "Pastor Fido" was so welcomed by the people that in a few years it went through a considerable number of editions. In fact by the year 1603, it had been reprinted twenty times at least, and by 1595, only six years after its first publication in Italy, it had received such recognition even beyond the Alps that it was translated into French. Nor was France the only country that enjoyed reading the "Pastor Fido" and that admired it.

Spain, England, Germany, Greece, and Holland were all well acquainted with it, and each country had translations ⁱⁿ ~~of~~ its own language.

Recently, there have been counted 170 editions of the play between the years 1590 and 1830. Of these, fifty are in French, eighteen in German, fifteen in English, nine in Dutch, and five, as we are told, (11)
"in Spanish and Greek".

The "Pastor Fido" thus made a tour of all Europe, and not without leaving its imprint on the various literatures. In England for example, "the Cambridge History of English Literature" alludes to Ben Jonson's "Volpone" as mentioning the "Pastor Fido"; Beaumont and Fletcher's "The Faithful Shepherdess" is said to have traits suggested by both Tasso and Guarini, and a presentation of the "Pastor Fido" is said to have been given, in a Latin translation, at King's College, (12)
in 1605.

In like manner, and to a greater extent, the "Pastor Fido" was known in France. Here among the many editions, as cited above, we (13)
find that there were several translations by different authors. Chapelain's library is known

to have had three Italian copies of the original, one in French translation, and one in Spanish, (the latter may serve to show how fast the "Pastor Fido" traveled from one country to another.) Besides these editions, the library contained eight volumes of criticism on the play. (14)

While the "Pastor Fido" was thus spreading throughout Europe and especially in France, French literature had not as yet assumed a national character: it had not yet become an independent literature; it was striving unsuccessfully to imitate and rival the writers of the other nations, especially Spain and Italy. The Italian men of letters of the sixteenth century had no equals in France, and this country's attention was wholly attracted by her sister nation "au delà des Alpes".

but what France admired most, in the Italians, and tried to imitate, was the drama. Still in the grasp of the Middle Ages, in the sixteenth century, she lacked the sources necessary for a gradual but steady advancement in literature. Italy was the first nation in Europe to awaken and draw herself out of the Dark Ages ; she was the first to revive the classic literature, and therefore became the leader on the stage also. Poor as the Italian drama might have been, it was in imitation of the Latins and could scarcely fail to excel that of the neighboring countries. In these countries, the absence of a true model made it impossible for the drama to rise above its primitive stage. "Ancorché così poco originale come abbiamo veduto, la drammatica italiana ebbe diffusione presso le più colte nazioni d'Europa. Essa apparve un riflesso vivo e luminoso del teatro classico, e piacque, e fu imitata." (15)

What has been said about the comedy is also true, though to a less degree, of the tragedy. "La tragedia italiana del cinquecento così povera d'originalità e di pregio artistico, assai meno della commedia giovò al teatro d'oltralpe; cioè alla sincrona tragedia francese, infeudata a Seneca e ligia alla poetica d'Aristotile rimessa a nuovo dallo Scaligero. Tuttavia la "Sofonisba" del Trissino fu dal Saint-Gelais ridotta in prosa francese....e fatta rappresentare a Blois, nel 1554, 'avec grande pompe et digne appareil' dinanzi a Enrico II e Caterina de' Medici.... S'ispirò al dramma trissiniano Antonio di Montchrétien nella "Cartaginoise" ou la Liberté", 1596. Similmente attinse alla Tullia del Martelli, Guglielmo Le Breton, e ad autori nostri ebbe l'occhio il Billard nella "Polixene" e nella "Panthée". Roberto Garnier, il più celebrato tragico francese del secolo decimosesto, ricavò dai canti XLIV-XLVI del "Furioso" il dramma romanzesco 'Bradamante!" (16)

Other authorities on the same subject agree with Flamini.

Pierre Toldo, for instance, in the first in a series of five articles on the "Comédie Française de la Renaissance" notes that a study of the French comedy of that time will show how it developed "sous la
(17)

double influence du théâtre classique et de celui de l'Italie"

~~XXXXXXXX~~

"Dans une foule de traductions, d'imitations, et d'inspirations," says

he again, "Athènes et Rome renaissent au culte de la nouvelle génération, et l'Italie, parvenue déjà au sommet de sa gloire littéraire offrait aux étrangers, qui s'en disputaient le sol, les richesses de
(18)

ses villes et les trésors de sa culture intellectuelle".

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Messrs. Darmesteter and Hatzfeld maintain that French comedy "malgré les imitations ou les traductions d'Aristophane, de Plaute et de Terence, n'est ni grecque ni latine. Elle sort de la farce du
(19)

moyen âge et de la comédie italienne."

To show what French comedy owes to Italian comedy, it will be well to quote briefly another passage of Toldo. He says: "Au commencement de cette période (le dix-septième siècle) on a été frappé par le mépris profond, auquel le genre comique était en butte....il fallut que la renaissance invoquât les noms classiques de Menandre, d'Aristophane, de Plaute et de Terence, et ceux plus modernes du cardinal Bibbiena, de l'Ariosto et de Lorenzino de' Medici....pour que des gens de lettres eussent la hardiesse de se'mêler du jeu comique" et que des princes français encourageassent les poètes de la nouvelle
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école".

It is quite evident that the Italian drama, paramount among the dramas of other European nations was greatly admired by the French playwright. But the playwright was not the only person who favored the Italian drama. The comedy especially was admired by the court and the king. In fact Italian actors and plays were so popular that the king invited companies to come from the peninsula directly

to France to play at court. We thus see Cardinal Bibbiena's "Calandria" performed in Lyons by Tuscan actors on September 27, 1548, in the presence and honor of Catherine de' Medici and the king Henry II. The kings themselves - Charles IX, Henry III, and Henry IV - later become interested in the success of Italian actors and help them in every way possible. Toldo here notes that Charles IX "d'après un récit contemporain, s'habille dans un ballet en Brighella," and Henry III (21) "en 1574, appelle en France les "Gelosii!.."

With the king's preference for Italian comedy, the French authors' imitation of Italian drama was encouraged. Indeed, they imitated the Italians so closely that in many instances their productions proved to be little more than literal translations. Thus to cite an example, we find that practically all of Larivey's plays may be traced to Italian works, which he imitated throughout. "Le Laquais" for instance is taken from "Il Ragazzo" of L. Dolce; "la Veuve" from "la Vedova" of Buonaparte; "les Esprits", from "l'Aridone" of L. de Medici; "le Morfondu" from "la Gelosia" of Grazzini or Lasca; "les Jaloux" from "i Gelosi" of Vincenzo Gabbiani etc. (22) "On voit," says Toldo, "que notre auteur ne se met pas en frais d'imagination; dans la plupart des cas, il ne fait que traduire les noms des comédies italiennes". And the fondness for imitation was not to decrease for a long time yet, especially because in 1573, when the "Negromante" of Ariosto ~~was~~ had been turned into French, translations became more numerous. Now, if, as we have seen, ^{the French} admired, imitated, and strove to rival the Italian drama, is it too much to assume that the "Pastor Fido" which had been so successful in Italy itself, and had given rise to a literary dispute among contemporary authorities on dramatic art, similar to ~~that~~ V. Hugo's "Hernani" of 1830, must have had some influence on French writers of plays?

It was during this time, when the French drama was arid, ~~and~~ and the French court gazed upon the Italian stage with wonder, that Alexandre Hardy entered upon his career as dramatist. It was at this time, ~~when~~ ^{When} the "Pastor Fido" had just recently been published, bringing surprise in Italy, and, undoubtedly, amazement in France, that he, employed by one of the wandering "troupes" under the management of a certain Valleran Le Comte, undertook the arduous task of furnishing the company with the quantity of plays they needed - an agreement which was to result in the production of a vast number of plays (about 700). "Talonné par le besoin de sa troupe ainsi que pour son incurable pauvreté, il produisit sans relâche, et cultiva tous les genres (sans peut-être en excepter la farce) lisant toutes les traductions d'auteurs grecs, latins, italiens, espagnols, anglais même, pour y trouver des sujets à mettre en cinq actes et en vers". (23)

Without going into an extended history of the "troupes" in France, it will be sufficient for us to recall that by the time Hardy began to write for the stage, the plays which the "troupes" had been accustomed to present, such as mystery, miracle and morality plays, were going out of fashion; The people would not be satisfied; something new was needed. This something new was, at first found in the tragedy. When Hardy began to write for the stage, he too found in the tragedy the source of all ~~his~~ his plays. Yet, among his published works we find represented not the tragedy alone, but the mythological plays, the tragi-comedy, and the pastoral plays.

Our interest in Hardy being exclusively in his pastorals, we may ask where he could have taken his material for these. The French pastoral drama, at the time he wrote his first pastoral play, the "Alcée", presumably near the end of the sixteenth century, was not developed. The "Aminta" of Tasso and the "Pastor Fido" of Guarini, on the other hand, ^{as} ~~we have seen~~, traveled all over Europe. (24)

There can be no doubt therefore, that he was well acquainted with the Italian pastoral plays. And the truth of this is confirmed by Hardy himself in the following passage from the preface of "Corine":

"L'invention de ce poème est due à la galantise italienne, qui nous en donna le premier modèle; ces principaux et plus célèbres auteurs sont Tasse, Guarini et autres sublimes esprits.... ces sont les docteurs du pays latin, sous lesquels j'ai pris mes licences et que j'estime plus que tous les rimeurs d'aujourd'hui". (25)

Hardy then, when he wrote his plays, no doubt had read and knew well the works of Guarini, Tasso, and other Italians, there is reason to believe, therefore, that these may have made some contribution to his works, first, because of the condition in which the French drama was at that time, and second, because he himself confesses having taken his subject matter from them. To what extent may he have been influenced by the "Pastor Fido" alone?

It has already been said (see page 2) that Hardy did not follow the "Pastor Fido" closely. He may now reaffirm that statement, and add that he does not appear to have followed it at all in any strict sense of the word. For Hardy's pastoral plays manifest a remarkable independence of stagecraft, and an original conception of drama - far in advance of their time. They do not, as in the "Pastor Fido", appear on the stage in long, complicated plots, difficult to follow; they are short and concrete. Nor is their action delayed by unnecessary tirades, given to extended and minute analysis of sentiments or ideas, as is the case with Guarini: here again, they are brief and straightforward, able to retain the audience's interest. In like manner, the satyr, with Hardy, is an outstanding personage; Hardy strives to "le rapprocher de la condition humaine, et, au moins d'atténuer sa difformité physique". The chorus loses its importance, and, finally, the prologue is completely eliminated. (26)

Yet, even when these differences are considered, and Hardy's dramatic independence is ascertained, in ^{view} of the ~~the~~ realization, from the modern point of view, of a better drama, we find that there are certain similarities in his works and that of Guarini, which would seem to point to a decided influence of the "Pastor Fido". Of course it cannot be argued that he might have been influenced by the "Pastor Fido" in his division into five acts of every one of his pastoral plays, because he is known to have been an admirer of the classic six drama, and could not suffer to see a play otherwise divided; nor can one claim that he might have been influenced by Guarini in ^{the} adoption of Arcadia as his scene of action, because Arcadia was accepted by all writers of pastoral plays as the proper place for pastoral scenes. But one may easily see, however, that Hardy must have had reminiscences of the "Pas-

tor Fido" when we consider his plots, his conception of love and his characters. An analysis of the plays will corroborate ~~his~~ opinion.

Let us take, first, the "Pastor Fido", and summarize it.

Every year, the Arcadians are sacrificing a young nymph to Diana, their goddess, in order to placate her wrath, stirred by the failure of a girl, at some previous time, to keep faithful to her lover. Wearied of this lamentable situation, the Arcadians betake themselves to the Temple of Diana and ask what may be done in order that she be appeased, and that the people be freed from such a painful obligation. The oracle answers:

"Non avrà prima fin quel che v'offende,
 Che due semi del ciel congiunga amore;
 e di donna infedel l'antico errore
 l'alta pietà d'un pastor fido ammende!"

There are only two people in Arcadia who are descendants of an immortal race, and who may, therefore, be able to insure the safety of the people. These are Montano, Diana's high priest, who has a son - Silvio; and Titiro, a descendant of Pan, who has a daughter - Amarilli. Silvio and Amarilli are immediately betrothed, and a marriage, soon to take place, is determined upon.

It happens, however, that the betrothed young couple are indifferent to each other. Silvio has no interest in love, his only pleasure being found in the chase. Amarilli loves another shepherd, Mirtillo, an ardent suitor, though she restrains herself from revealing her affection for him because of another law of the goddess, which provides that any nymph guilty of infidelity must suffer death. Mirtillo is, at the same time, loved by another nymph, Corisca, who, furious because of Mirtillo's coldness to her and of Amarilli's success, contrives to have the two lovers come together into a cave

hoping later to rid herself of her rival by betraying her to the high priest. Her wiles bring her more success than she expected; for no sooner do the lovers come together into the cave, than the satyr appears, who, thinking that Mirtillo is in the cave with Corisca whom he loves madly, though in vain, proceeds to obstruct the entrance with a large rock. This done, he reports the case to the high priest. Amarilli, unable to prove her innocence, is immediately condemned to death. Mirtillo, however, offers to sacrifice his own life to the goddess instead of that of Amarilli, and, this being granted, as in accordance with the law of Diana, he is kept by the priest "as a sacrifice".

The hour of Mirtillo's death has now approached, and every preparation having been made, there only remains, for the consummation of the sacrifice, the priest's axe to descend upon the unfortunate's head, when a man steps forward from the attending people. It is Titito, supposed father of Mirtillo, who has come from Elis, in search of him. He immediately stops the priest from taking the young man's life, and explains how, following the prophecy of the oracle of Diana, Mirtillo ought to be the legitimate lover and husband of Amarilli. He is the son of Montano himself - taken away in a cradle, by a flood, about twenty years before. This fact having been verified the two lovers are joined in marriage.

Of Hardy's ^{pastoral} plays, only three need be considered - the "Alcée", the "Alphée", and "Corine" - the remaining two bearing very few traces of any influence from the "Pastor Fido".

In the first of these plays, the plot revolves upon the love of Democle and Alcée, disappointed by the intervention of a rich shepherd, asking for the hand of the girl. Democle is a young man, found when a child by the shore of a river where Phedime, father of

Alcée, was fishing. Phedime reared Democle in his home together with his own daughter, and now ~~had~~ consented to join them in marriage. But he withdraws his permission as soon as Dorilas appears to ask him Alcée in marriage. Democle protests; Phedime, under pretext of not having been obeyed, dismisses him. The hope of marrying Alcée lost forever, there remains nothing, in the opinion of Democle, worth living for. He is about to commit suicide, when he is diverted from it by an echo, advising him to return to Alcée who is dying from grief due to their separation. Phedime welcomes Democle because he has learned from a magician that Democle is necessary to the recovery of Alcée, and promises that he may marry her when she is cured of her illness. Democle is warned by Alcée that this is only a false promise. The two, therefore, elope, but are quickly overtaken and Democle, in punishment, is banished.

Ever since the loss of Democle, Iygdane, his father, has been traveling all over Arcadia in search of him, but unsuccessfully. Now, however, as Democle is being banished he appears on the scene, and recognizes his child. He reveals himself as a rich inhabitant of Elis, and succeeds in getting Democle married to Alcée. Dorilas, at the same time, accepts the hand of a girl, Cydippe, to whom he has turned a deaf ear for a long time.

The "Alphée" approaches more the "Pastor Fido". Here, a young girl, Alphée, is prevented ~~by~~ by her father, Isandre, from coming in touch with any young men, because of the prophecy of an oracle, which said that the marriage of the girl would have unfortunate consequences. But having been taken to a fair, Alphée loses her father, and is taken back home by a young man, Daphnis. In the short time during which they are together, the young couple fall in love. Meeting with the disapproval of Isandre, they pledge to keep faithful

and to see each other whenever possible.

Now, Daphnis is loved ^{who,} by a magician, Corine, indignant because of Daphnis's indifference to her seeks to separate the two lovers by falsely accusing them to Isandre of frequent secret meetings. Irritated by this, Daphnis rushes to Corine, determined to chastise her unless she declares her statements not to be true. But Corine, more powerful than Daphnis because of her magic, turns him into rock, and when Isandre and Alphée come to protest, they too are metamorphosed, one into a tree, and the other ~~x~~ into a fountain. The whole community is now greatly enraged by this act. They all run to Corine and ask her to render back their friends. Corine is at first unwilling to do this, but the god of love comes to the scene and compels her to it. A number of lovers now appear. Corine, who loved Daphnis, is loved by the satyr, the satyr by a 'driade', the 'driade' by Euriale, and Euriale by Mélanie. Very much like in the "Pastor Fido", three marriages take place - Daphnis with Alphée; Euriale with Mélanie; and Corine with Isandre.

In "Corine", we have two charming girls - Corine and Mélite, in love with the same shepherd, Caliste, who, on the other hand cares for neither of them. Like Silvio in the "Pastor Fido", Caliste likes the chase alone, and spends his time in the forest. The two girls seek in vain to interest him in them; he always manages, in some way or other, to get rid of them. Thus, when they come to him in the forest at a time when he is looking for a bird which flew away, he sends them to pick flowers, promising to marry the one that would bring the better bouquet. When they appear with the flowers, he has a new scheme for definitely ridding himself of them - he will marry, he says the one that will keep silent the longer. Both Corine and Mélite become mute at once.

Meanwhile, Arcas, deeply in love with Mélite, asks her father Tityre for her hand. Tityre is willing to accept Arcas as his son-in-law and hastens to inform his daughter of it. He is greatly surprised to see that she is mute. Having asked Mérope, a magician, how this might have happened, she reveals what the secret is, assuring him that Caliste alone can give her back her speech. Caliste is now sought; but he begins to run through the fields until Cupid and Venus intervene, who teach him to love. Two marriages end the play, as ordered by Cupid: ~~Arzas~~ one between Arcas and Corine, the other between Caliste and Mélite.

The above summaries, taken in their ensemble, do not seem to reveal so much similarity with the "Pastor Fido" as we might have expected. The main plot, in each of Hardy's plays, results from causes different from those which give rise to the main plot in the Italian work, and is motivated in a distinctly different fashion. Yet, traces of Guarini may be found in Hardy if a more detailed study is made from the point of view of scenes and minor incidents.

In the 'Alcée', for instance, we find that Democle had been lost when a child and found in a cradle near the water, by the fisherman, Phedime. In the "Pastor Fido" we have likewise seen that Mirtillo had been lost by Montano, not long after he was born, and that washed away in a cradle, by a flood, he had been found by Carino. Listen to the two fathers narrate the story of the incidents:

Carino - Un rapido torrente

l'avea portato in quel cespuglio e quivi
 lasciatolo, nel seno
 di picciola isoletta,
 che d'ogn'intorno il difendea con l'onda,
 posava entr'una culla; e questa quasi

discreta navicella,
 d'altra soda materia,
 che soglion ragunar sempre i torrenti,
 accomagnata e cinta,
 l'avea potato in quel cespuglio a caso.

son passati già diciannove anni
 dal gran diluvio; e' son tant'anni a punto!

Pastor Fido, Atto V, sc. 5.

Lygdame-
 Vingt et deux ans ont franchy leur carriere
 Depuis le jour funeste en sa lumiere,
 Que dy-je, hélas! depuis l'horrible nuit,
 Qu'un gros deluge en son large circuit
 Enveloppe nostre glide natale,
 Ou de fortune à mon - bonheur fatale,
 L'eau dans le bers ce chetif m'enleva,
 C'est à peu pres comme l'affaire va.

Aloée, Acte V, sc. 3.

Mirtillo, sacrificing his life for Amarilli, is on the point of being put to death, when his father appears and saves him. Similarly, Democle is about to be banished, when his father arrives and frees him. Each of the two marries the girl he loves, but each has been assisted by his father.

Another scene in the "Aloée" which bears some striking resemblance to a corresponding scene in the "Pastor Fido", is where Lygdame, father of Democle, tells Argaste of a dream he has had, in which he saw his son, begging to be aided from the hands of Phedine, who had condemned him to death.

Lygdame - Iagoit qu'encor cette derniere nuit,
 Mesme phantome au sommeil introduit

Representoit mon fils les main liées,
 Deuers le ciel piteusement pliées,
 Avec ces mots proferez d'un accent
 Tel que profere un homme perissant.
 Venez, mon pere, approchez, hé ! de grace
 Ne permettez qu'innocent je tré-passe.

.....

Alcée, Acte IV, sc. 4.

Lygdame- Le jour mettoit l'ombre du pole en fuite,
 Lors que d'esprit cloûé sur le penser
 De mon enfant qui ne me peut laisser,
 Sur le regret de sa cruelle perte,
 Par la fureur d'un deluge soufferte. -----

(Tu le sçais trop) ainsi donc soucieux,
 Un doux sommeil m'enveloppe les yeux,
 Puis leur fait voir la figure presente,
 De ce motif de ma douleur cuisante,
 Loin dans un bois horrible à regarder,
 Cent Loups à coup se viennent desbander
 Sur un chetif, qui mon ayde reclame
 Qui de ses cris piteux me perce l'Ame,
 Si qu'accouru mon enfant j'aperçois,
 Et reconnu dans mes bras le reçois .

Alcee. Acte III, sc. 1 .

In the "Pastor Fido", Montano relates to Titiro, the story of a similar dream, in which he saw, while fishing on the shore of the Alfeo river, an old man spring out of the water with a child in his arms. The old man offered the child to Montano, but admonished him to be extremely cautious lest he should kill him.

Montano- Era quell'ora a punto
 che tra la notte e'l dì, tenebre e lume
 col fooco raggio ancor l'alba confonde;
 quan'io, pur nel pensiero
 di queste nozze avendo
 vegghiato una gran parte della notte,
 alfin lunga stanchezza
 recò negli occhi miei placido sonno,
 e con quel sonno vision sí certa,
 che di vegghiar dormendó
 avrei potuto dire.
 Sopra la riva del famoso Alfeo
 seder pareami all'ombra
~~da~~

d'un platano frondoso
 e coll'amo tentar nell'onda i pesci,
 ed uscire in quel punto
 di mezzo il fiume un vecchio ignudo e grave,
 tutto stillante il crin, stillante il mento,
 e con ambe le mani
 benignamente porgermi un bambino
 ignudo e lagrimoso,
 dicendo:- Ecco'l tuo figlio;
 guarda che non l'ancidi; -
 e, questo detto, tuffarsi ne l'onde.

Pastor Fido, Atto I, sc.4.

The two dreams thus continue, parallel throughout. Montano is at first threatened by a storm, then the sky turns serene, and from the trunk of the "platano" there comes a voice crying:

" Montano, Arcadia tua sarà ancor bella."

Lygdame, after having run to the place where his child was menaced by the wolves, sees these ~~XXXXXX~~ hungry beasts take

"... l'humaine forme,
 Changent leur ire en caresse soudain,
 Mon fils et moi nous prenant par la main,
 Conduits en lieu où la joie excessiue
 Tout en sursaut de vision me prime."

It may be worthy of notice, too, that both Lygdame and Titiro have come from Elis in search of their children. They have both traveled through the whole of Arcadia, each accompanied by a ~~man~~ friend, without succeeding in their search. They are both resigning in despair, when they hear of a sacrifice about to take place, in which they are to find their lost infants.

"Corine" bears striking resemblance to Guarini's minor plot in which Silvio, disinterested in matters of love, runs through the forest, on a chase, regardless of the solicitude of Dorinda as well as of the betrothed Amarilli. Caliste, in the "Corine", is indifferent to the two nymphs deeply in love with him. He is later compelled by Cupid to marry one of them in the same way as Silvio, whose marriage was predicted by an echo.

The comparison between the "Pastor Fido" and the other play of Hardy shows less similarity between the two works. There seems to be nothing of importance in the plot of the "Alphée" which may be traced to Guarini's work, except, perhaps, Corine's attempt to separate the young couple - Daphnis and Alphée - by reporting to Isandre that they love each other. This is parallel to Corisca's struggle, in the "Pastor Fido", to separate Amarilli from Mirtillo. Each fails to achieve her end, and, when the lovers finally succeed in marrying, reproaches herself for her deceitful conduct. Each, also, tries to exculpate herself by attributing her fault to the strong power of love, and begs the newly-wed to pardon her.

Hardy's conception of love may best be studied together with the characters, for, the one is intrinsically connected with the other, and cannot be clearly understood alone.

First, as to characters, it may be said that practically every personage of importance in the "Pastor Fido" may be found in some play of Hardy. Second, in reference to love conception, we shall find that these characters will all speak in the fashion of the corresponding personages in the "Pastor Fido" - that Hardy's conception of love is the same as that of Guarini.

Mirtillo, for example, the disappointed lover in the "Pastor Fido", may be found in the character of Democle, in the "Alphée".

It is true that Mirtillo's disappointment is due to his belief that he is not loved by Amarilli, and that Democle's grief is the result of the abrupt change of mind of Rhedime to marry his daughter to Dorilas, and his sudden expulsion of Democle from his home; yet despair reigning in both of them, produces the same view upon life, though the expression of that view differs in the two authors from the point of view of language. Hardy, as the more practical playwright, draws away from preciousness.

Mirtillo- Mori, Mirtillo, mori
al tormento, al dolore,
com'al tuo ben, com'al gioir se' morto.

Mori, morto Mirtillo:

hai finita la vita,
finisci anche il tormento.
Esci, misero amante
di questa dura ed angosciosa morte,
che per maggior tuo mal ti tiene in vita.

Pastor Fido, Atto III, sc. 8.

Democle- Las de pousser des regrets dans la nué,
Mes feux trahis, mon esperance nué,
Un precipice en ce libre desert,
Si favorable à ton secours offert,
Democle meurs, ne languis plus au monde
Où tout conspire à ta douleur feconde,
Où du berceau, depuis le premier jour
Tous les malheurs font chez toy sejour,

.....

Alcée, Acte III, sc. 2.

Silvio may be found in Hardy's "Corine ou le Silence". Caliste and Silvio both love the chase, and have never experienced any feelings of love. They are both followed by their respective nymphs, but they are

unresponsive to them, until Cupid/ makes use of his darts, and forces them to marry.

Silvio, having lost his dog, wanders through the forest in search of him. Meeting Dorinda, he assumes a courteous air, in the hope of receiving some information from her, regarding his dog, if by chance she has seen him. When Dorinda introduces the subject of love, Silvio answers very rudely and threatens to leave her immediately.

Silvio- Dove, misero me! dove debb'io

Volger piu il piede a seguitarti, o caro,

o mio fido Melampo?.....

.....

then, seeing Dorinda,

..... O bella ninfa,

dimmi, vedesti il mio fedel Melampo,

che testè dietro ad una damma sciolsi ?

When Dorinda begins to speak about love, he answers,

Ninfa, qui venni a ricercar Melampo,

non a perder il tempo. Addio.

Pas. Fido, Atto II, sc.2.

Caliste loses a sparrow, and, while looking for it, meets the maidens that love him. He is not so discourteous to them as Silvio was to Dorinda; nevertheless, he shows that his interest is concentrated in his bird, and manages to get rid of them by promising to love the one who would bring him the better bouquet of flowers.

Caliste-(to the nymphs):

Vous m'amusez d'un importun discours,

Et cependant il s'enfuira toujours.

.....
Mon passerau que j'ayme

Plus mille fois (je pense) que moy-méme.

Corine- Por vn perdu je t'en redonne deux.

Caliste- Autre pourtant que le mien je ne veux,
Le plus prié, le plus beau qu'à se voye,

.....

When asked what one of the two girls he would prefer to love, he answers:

Chacune m'aïlle vn bouquet amasser,

De mille fleurs rares le composer,

Et au plus beau ma faueur concedée,

Dessus le champ la dispute est vidée.

Caliste Act 2

We have already seen how Lygdame, father of Democle, aids in the "dénouement" of the plot in the "Alceé", as Carino aids in that of the "Pastor Fido". These two characters resemble each other also in feeling, as may be noticed in the following passages expressing the fathers' desire, after a long and unsuccessful attempt to find their sons, to continue in the search.

Carino- Tu dunque, o fedelissimo compagno, (to Uranio)

diletto Uranio mio, che meco a parte

d'ogni fortuna mia se' stato sempre,

posa le membra pur, oh'avrai ben onde

posar anche la mente: ogni mia sorte,

s'ella pur fia come l'addita il cielo,

sarà teco comune.....

and again,

Tu dunque, Uranio mio, se del cammino mi sarò

mi se' stato compagno e del disagio,

ben è ragion che nel gioir ancora

de le dolcezze mie tu m'accompagni.

.....

Ma tempo già é di ricercar Mirtillo.

Ben che sí nuove e sí cangiate i' trovi
da quel ch'esser solean, queste contrade,
ch'in esse appena i' riconosco Arcadia,
con tutto ciò vien' lietamente, Uranio.

Pastor Fido, Atto V, sc. 1.

In a similar way, in the "Alcée", Lygdame, though tired of traveling through Arcadia, is yet spurred on by paternal affection and cries out to his friend :

"Concede, Ergaste, à la douleur d'un pere,
Qui voirement à peine se tempere,
Accorde lui de suprême deuoir,
Que nous allions premier ensemble voir,
Premier que faire vne lache retraite,
Dans l'Arcadie, heureuse region.
.....
Donnons, amy iusque là sans attente,
Après, bon gré, malgré ie me contente,
Tous les travaux du voyage expirez
Nous reuerrons nos lares desirez."

Alcée, Acte IV, sc. 4.

When learning that it is Mirtillo ~~who~~ is to be sacrificed by the priest Montano, Carino cries

"..... Deh! per pietate,
drizza invece di quello
a questo capo già cadente il colpo."

Pastor Fido, Atto V, sc. 4.

Lygdame, having found his son captive, like Carino, offers to be punished in his stead, if punishment is necessary, and exclaims

"Las! Deliurez mon fils ie vous supplie,
Et que captif en sa place on me lie,
Et si coupable il merite la mort,
Que ie le pleige en eschange de sort."

Alcée, Acte V, sc. 3.

Corisca, the trickster in love, in the "Pastor Fido", is best represented by Corine in the "Alphée". Corisca plots to have her rival sacrificed to the goddess Diana; Corine is milder in her procedure against Alphée: she strives to separate her from Daphnis by disclosing ~~her~~ love to Isandre.

Corisca, enraged by Mirtillo's coldness, analyzes her own feelings, and concludes:

"Ma che farai, Corisca? il pregherai?

No, ch  l'odio non vuol, bench'io 'l volessi.

Il fuggirai? n  questo amor consente,
bench  far il devrei. Che far  dunque?

Tenter  prima le lusinghe e i preghi,

e scoprir  l'amor, ma non l'amante;

se ci  non giova adoprer  l'inganno;

e, se questo non pu , far  lo sdegno

vendetta memorabile. Mirtillo,

se non vorrai amor, proverai odio;

ed Amarilli tua far  pentire

d'esser a me rivale, a te si cara;

e finalmente proverete entrambi

quel che pu  sdegno in cor di donna amante."

Pastor Fido, Atto 1^o, sc. 3.

Loved, on the other hand, by the Satyr, whom she detests, she repels him in the following words:

"O villano indiscreto ed importano,

mezz'uomo e mezzo capra, e tutto bestia,

carogna fracidissima e difetto

di natura nefando, se tu credi ~~che~~

che Corisca non t'ami, il vero credi/

Che vuoi tu ch'io ami in te ? quel tuo bel ceffo?
quella sucida barba ? quell'orecchie
caprigne ? e quella putrida e bavosa
isdentata caverna ? "

Pas. Fido, Atto II, sc. 6.

Like Corisca, Corine is in despair, because unsuccessful in her love she bears Daphnis. Addressing herself to love, she says:

" Mais arme-toy plûtôt à mon secours,
De ce Narcis réprime l'insolence,
Qui de mes feux mocque la violence,
Qui ce croit seul capable de resister."

Later, approached by the Satyr, she ~~addresses~~ ^{spurns} him:

" Monstre bruta) horrible à la nature,
Que pusses-tu sous pareille auanture
Faire qu'amour en guise de freslon
Piquât celuy què conceut l'Aquilon,
Ce beau Daphnis, le geolier de mon âme,
Helas! Helas! ma bleceure s'enflâme
Il faut dessus quelque vers murmurer
Et sa douleur profonde coniuurer,
Qui te cuira bouquin, ie le proteste,
Si tu me suis davantage moleste."

Alphée, Acte I, sc. 3.

It is evident from the above quoted passages that there are no scenes or characters in Hardy, which may be said to have been modeled ~~from~~ directly from Guarini,; and this might have been expected, for, Hardy did ^{not} ~~not~~ imitate the "Pastor Fido". But, that Hardy's plays bear ^{do bear} traces of the "Pastor Fido", however, can not be denied. The conception of love, especially, seems to be almost identical in the two writers. Hardy did not pause to analyze love, but that was

less from any lack of Guarinian influence than from the fact that his plays were written in a few weeks of time, and to be staged. The "Pastor Fido", on the other hand, was written as says Perrens: "pour prouver que la poésie est chose aisée!" (27)

This being his object, Guarini lends himself to verbosity, (see comparison of *Mirtillo* and *Democle*, page 23,) seeking to find poetry in the abstract or philosophical conception of love. Therefore as says De Sanctis, "Ciascuna situazione diviene un tema astratto, sul quale l'immaginazione intesse i più preziosi ricami. I discorsi, dialoghi, o monologhi, sono vere canzoni, dove riccamente è sviluppato qualche sentimento, divenuto un'astrazione dello spirito"..... "la vita non è in atto; è vita lirica, narrata, descritta, sentenziata!" (28)

Hardy's plays were written in too short a time to be in the same elegant language, and adorned with the same minute descriptions of feelings. yet, occasionally, we find passages which speak of love sufficiently in detail to bear out a conception of it, similar to that of Guarini, though here again we cannot help noticing the same difference in style that we have noticed previously. (see p. 25).

Take the following passage from Hardy's "Alphée":

à Alphée
 Daphnis Δ Donc n'astu veu (rustique passe-temps)
 S'entrebaiser les tourtres au printemps,
 Les oisillons sous l'obscur des ramées
 Voler après leurs femelles aimées:
 Donc n'es-tu veu les taureaux négliger
 Es prez herbus le boire et le manger....

 Donc n'as-tu veu les passereaux mignards..."

Alphée, Acte I, sc. 1.

Compare with this Lince's long tirade on love, when trying to persuade Silvio to marry Amarilli:

Lina- Mira d'intorno, Silvio:

quanto il mondo ha di vago e di gentile,
opra è d'amore. Amante è il cielo, amante
la terra, amante il mare.

~~Amante è il mare, amante è il mare.~~

Amante per le selve ~~amante è il mare.~~

le mostruose fere; amato per l'onda

i veloci delfini e l'orco gravi.

Quell'augellin, che canta

ed dolcemente e lascivetto vola

or da l'abeto al faggio

ed or dal faggio al mirto,

s'avessa umano spirito

direbbe:- Ardo d'amore, ardo d'amore.-

.....
Mugge in mandra l'armento, e que' ruggiti

sono amorosi inviti.

Mugge il leone al bosco,

né quel ruggito è d'ira:

cosí d'amor sospira.

Pastor Fido, Atto I, sc. 1.

In conclusion, it may be said that Hardy as a dramatist owes nothing to Guarini. In truth, if, at the time he wrote his plays, his conception of pastoral drama rested mainly on his knowledge of the "Pastor Fido" and other such Italian plays, it may well be assumed that with all his natural dramatic bent, he had to strive in order not to fall into Guarini's most serious fault - lack of action. On the other hand, considered from the point of view of subject matter, it appears that he does owe something, however small, to the "Pastor Fido". Nothing in the two authors is so strikingly similar as to be-

sure one of any direct influence. Where the "Pastor Fido" is long, lacks action and other dramatic qualities, fails in the delineation of characters, and narrates the events, instead of presenting them in action, Hardy's plays are short, dramatic, and, in a word, act-able. Nevertheless, the recurrence, in the French plays, of characters and scenes found in the Italian work, would indicate that Hardy had, at least, studied Guarini well, and that if he did not have the play clearly in mind when he wrote his "Alphée", "Alcée", and "Corine", his own view of pastoral drama, had ^{certainly} been moulded by the "Pastor Fido".

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NOTES.

- 1.) E. Rigal, Alexandre Hardy et le Théâtre français à la fin du XVI^e siècle et au commencement du XVII^e s.
- 2.) J. Marsan, La Pastorale Dramatique en France à la fin du XVI^e et au commencement du XVII^e s., p. 248.
- 3.) See p. 6ff. of thesis.
- 4.) Ch. Arnaud, Les Théories dramatique en France au XVII^e siècle. App. III, p. 349.
- 5.) F. Flamini, Il Cinquecento, pp. 238-239.
- 6.) F. T. Perrens, Histoire de la Littérature italienne, p. 272.
- 7.) Ibid. p. 272.
- 8.) W. W. Greg, Pastoral Poetry and Pastoral Drama, p. 171.
- 9.) Ibid. p. 174.
- 10.) Ibid. pp. 171 and 176.
- 11.) F. Flamini, Il Cinquecento, p. 495.
- 12.) Cambridge History of English Literature, Vol. VI, pp. 21, 137, 317 and 366.
- 13.) F. Flamini, Il Cinquecento, p. 495.
- 14.) C. Searles, Catalogue de tous les livres de feu M. Chapelain. pp. 67, 79, 81, 83, 85.
- 15.) F. Flamini, Il Cinquecento, pp. 314-315.
- 16.) Ibid. p. 316.
- 17.) P. Toldo, La Comédie française de la Renaissance, in the "Revue d'Histoire litt. de la France", vol. IV, (1897), p. 370.
- 18.) Ibid. p. 377.
- 19.) Ibid. p. 369.
- 20.) Ibid. Vol. VII (1900), p. 282.
- 21.) Ibid. Vol. IV, (1897), p. 386.
- 22.) Ibid. Vol. V. (1898), p. 590.
- 23.) E. Rigal, Le Règne d'Alexandre Hardy, in Petit de Mulleville, "Histoire de la Langue et de la Littérature française". Vol. IV, p. 196.
- 24.) Ibid. p. 217.
- 25.) Alexandre Hardy, Préface de "Corine".
- 26.) J. Marsan, La Pastorale Dramatique en France. p. 258.
- 27.) F. T. Perrens, Histoire de la Litt. italienne. p. 281.
- 28.) F. De Sanctis, Storia della Letteratura italiana. Vol. II. Cap. XVIII, p. 189.